Published by Braintree District Arts Voluntary Association.
Charity number 286320, with grant assistance from
Braintree District Council and Essex County Council.

Our thanks to all those who have supplied information and
photographs for this publication.

Braintree District Council

Braintree District Arts Voluntary Association

Essex County Council

Design and layout: chilligraphics

PUBLIC ART in the BRAINTREE DISTRICT

a guide to artworks, artists and locations

Braintree District Arts Voluntary Association

Braintree District Arts

Voluntary Association

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Voluntary Association

Braintree District Arts, established in 1972, is an umbrella organisation for all arts groups and organisations in the Braintree District.

We are a voluntary organisation and a registered charity. Over the years we have changed our structure & management systems but our main aim has never changed. It was and still is "to promote, foster & support all aspects of the Arts in the District."

We publish a twice yearly "What's on in the Arts" and organise the Braintree District Arts Festival called F7 (the festival of the seventh month!). BDA produces a packed F7 programme leaflet which keeps the residents in the District informed about local arts events taking place during the summer months.

Our own regular events include twice monthly lunchtime concerts, the Braintree Open Art Exhibition and the Town Art trails.

We would not be able to do this without our affiliates, our sponsors and our funding sources to who we offer thanks on behalf of the community.

2012 is our Ruby Year. Please continue supporting us, as we support you, in delivering and enjoying the arts in Braintree District.

Agnes Bishop
Chair
Braintree District Arts

INTRODUCTION TO PUBLIC ART IN BRAINTREE DISTRICT

The Braintree District is home to a diverse collection of public artworks ranging from traditional bronze statues to contemporary metal sculptures. Some well known artists have made their mark in the District; Braintree is home to an Eric Gill stone carving whilst Richard, the son of the famous printmaker Edward Bawden, has created glass etchings for the Church of St Mary in Great Bardfield. Most works have been produced as the result of commissions from public benefactors, local authorities or developers in connection with new building projects, and the great majority were created within the last hundred years. Often local residents have been involved in consultation during the design of the work, and they have sometimes also participated in its creation.

This booklet has been compiled as the result of a study commissioned by Braintree District Arts in 2010 - 11, to research the public artworks within the District, identify artists, titles, dates and locations, and collate all available information.

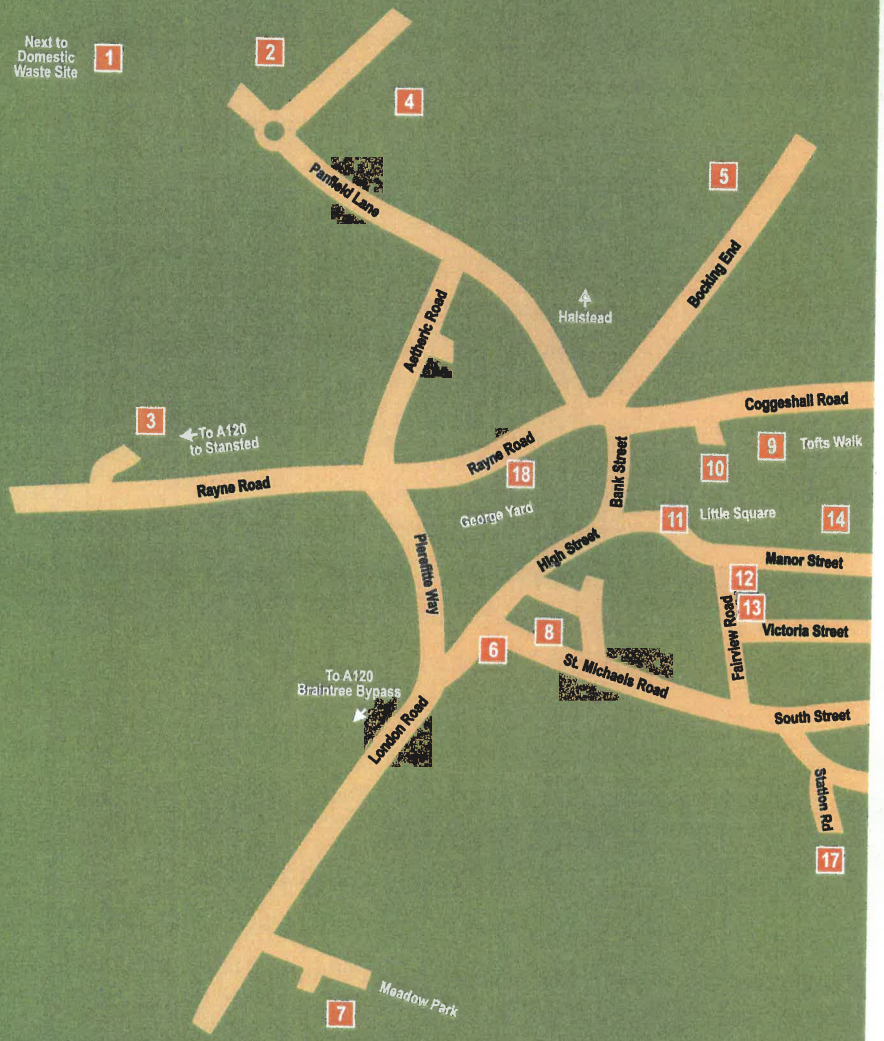
A complete survey of works in churches and war memorials is beyond the scope of this publication, but a few notable examples have been included. There are also many art works in local schools. These are listed on the Braintree District Arts website: **www.BraintreeDistrictArts.co.uk** but they have not been included here, since access to school premises is generally restricted, and permission to view them would be required from the schools concerned.

Inevitably this booklet will become outdated as new public art works are created for the area, but Braintree District Arts aims to maintain an updated list on the website.

At the time of going to print two new projects were underway; murals for the Galley's Corner pedestrian subway in Braintree, being produced by local groups as part of the 'Pride in our Patch' scheme, and a work for the Premdor site in Sible Hedingham by Gary Thrussell.

Braintree District Arts 2011

PUBLIC ART LOCATIONS



AROUND CENTRAL BRAINTREE

1. Bird Sculpture by Ptolemy Elrington
2. Braintree Leisure Centre & Tabor Science College
3. Cellular by Michael Condron, Braintree Community Hospital
4. Phoenix Rising by Tom Ward, The Oaks, Bailey Bridge Rd, Corner of Boleyns Ave
5. War Memorial by George Drinkwater, Braintree & Bocking Public Gdns
6. Mother & Child, Relief & Lettering by Eric Gill, Leahurst Hostel, High Street
7. Butterfly Sculpture & water features by Tim Ward, Meadow Park
8. Fountain by John Hodge
9. The Sainsbury Panels by Steven Sykes
10. Crittal Commemorative Bench by Tim Ward
11. Owl on Lamp, artist unknown
12. The Town Hall. Various works on show during opening hours, & externally
13. The Library. Various works on show during opening hours, & externally
14. John Ray Memorial by Faith Watson, & Hammersma Memorial Pavement by Ann Schwegman-Fielding, Museum Forecourt
15. Doorknobs and Climbing plant by Sarah Sabin, Greenhouse Community Housing HQ, during opening hours
16. Entrance Panel by Gary Thrussell, John Ray Park, Rose Hill entrance
17. Totem Poles by Ben Platts-Mills, Station Rd, by entrance to Flitch Way
18. Memory Box by Lisa Temple Cox, George Yard Shopping Centre

BRAINTREE & BOCKING

Town Hall, Market Place CM7 3YG

This fine building, opened in 1928, was one of several funded locally by the Courtauld family, and was embellished with a number of artworks. In addition to those listed below, note the figure on the cupola, wrought iron gates to the rear and side of the building and coloured shields on the frontage representing the arms of the Courtauld and Sharpe families. The interior is also richly ornamented with fine wood panelling, stone and ironwork.

N.B. access to the interior of the building is limited. Tel. 01376 557776.

Railings
Gary Thrussell
Ironwork, 1998

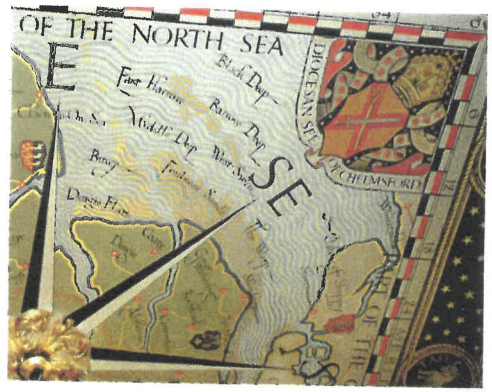
These railings on the entrance steps were made for the new side entrance created in 1998. The design is inspired by and based on the internal staircase in the centre of the Town Hall building.

Council Chamber Ceiling
Maurice Greiffenhagen RA
Oil painted mural, 1929-30

THESE PAINTINGS DEPICTING THE HISTORY OF
THE TOWNSHIP OF BRAINTREE WERE PRESENTED BY
WILLIAM JULIEN COURTAULD J.P. C.C. IN THE YEAR
OF OUR LORD NINETEEN HUNDRED AND THIRTY

When the Town Hall was completed in 1928, the Council Chamber's vaulted ceiling was blank. This soon changed however when a series of important paintings were executed by Maurice Greiffenhagen RA between 1929-30. The murals were painted onto copper plates which were fixed to the walls after completion; this method was believed to ensure the permanence of the paintings, and also enabled work to be done in the artist's London studio When the decision to paint murals was first considered, it was decided that they should portray various scenes from Braintree's past. Among which are the presentation of a market charter by King John, the 'Braintree Company' of puritans setting sail for America, and local weavers and farmers at work. Grieffenhagen was a versatile and capable artist, much influenced by Whistler.

Chairman's Room Ceiling
Sir Henry Rushbury, RA
Painted ceiling, 1937



Originally, the Chairman's Room had an undecorated ceiling but the prestige of the building demanded that a fine painted ceiling was commissioned soon after the Town Hall opened. The paintings were completed by Sir Henry Rushbury RA in 1937. The main ceiling is principally decorated in a scheme of blue and gilt and shows a richly emblazoned map of the County of Essex. From the centre boss are arranged the points of the compass along with the glowing colours of the Royal Arms, Arms of the See of Chelmsford, the Essex Regiment and those of Braintree itself. This is surrounded by the signs of the zodiac. The design reflects maps of the Elizabethan period. On the lower coves of the ceiling, figures representing the four seasons are portrayed along with the fruits and skies appropriate to the season. Beneath is a cornucopia with lines from James Thompson's 'Seasons'. The main colouring of blue and gold was chosen to blend perfectly with the rich colouring of the walnut panelling.

Stained Glass Figure with Banner
George Kruger Gray
Stained glass window, 1927

Located on the staircase, the window shows the arms of Braintree Urban District Council at the top as a banner mounted on a pole held by a female figure. The figure has upon her head a crown made of symbolic architectural panels, and is standing on a verdant base with flowers and the parish church of St Michael's on the left hand side. Kruger Gray's signature consisted of a painted German pot called a 'Krug'. Kruger Gray (1880 – 1943), produced several stained glass windows including commissions for the Royal Academy of Arts, Manchester Central Library, Kings School Canterbury and the Freemasons Hall in Great Queen Street, London. He worked extensively with Vincent Harris, the architect of the Town Hall.

William Julien Courtauld
Maurice Greiffenhagen, RA
Oil on canvas, 1929

William Julien Courtauld donated the Town Hall to the town of Braintree. The painting by Maurice Greiffenhagen RA (1862-1931) shows Courtauld in a characteristic modest pose. It was donated by Mrs. Cicely Courtauld in 1928, on the completion of the Town Hall. The painting was exhibited at the Royal Academy of Arts in 1929, and hangs on the staircase wall.

George Thomas Thorpe Bartram JP, CA
Maurice Greiffenhagen, RA
Oil on canvas, 1929

The portrait of Bartram now hanging in the Town Hall was originally presented by 1400 friends of Bartram in Braintree and Essex, in recognition of fifty years of public service between 1879 and 1929. The portrait shows Bartram sitting at his desk in the Chairman's Room of the Town Hall with the Chairman's gavel at his side. At the base of the portrait is his OBE, awarded in 1937. The painting was exhibited at the Royal Academy of Arts in 1930 and subsequently at other prominent galleries, and hangs on the staircase wall.

Braintree Library,
Fairfield Road, CM7 3YL

This striking building, opened in 1997, incorporates several artworks within its design.

NB Access to internal works limited to library opening hours. Tel. 01376 320752.

Decorative Tablets
Julia Manheim
Cast iron, 1997

Julia Manheim's cast iron tablets use images inspired by local history. Five insets in total represent straw plaiting, roman pottery, woven silks, illustration and natural history, all highlighting Braintree's rich heritage. The irregular shaped inset tablets are set in the exterior paving around the building, and are designed to withstand being walked on.

Silk Industry
Diane Radford & Lindsey Ball
Etched glass windows, 1997

The reference to the local silk industry is also picked up in Diane Radford and Lindsey Ball's etched glass. Diane Radford and Lindsey Ball have provided nine panels of etched glass reflecting Braintree's textile tradition. The shapes and lines abstracted from threads and bobbins result in a lively whirl of linear pattern wrapping itself around the building.

Shadow
Amanda Wright
Steel, 1997

This metal relief by Amanda Bright, is placed high up on an internal wall and oscillates gently with air currents. 'Shadow' is a long, sinuous line of patinated steel with curved metal fronds radiating out from it. Capturing the different qualities of fluidity and movement in the line, echoing the silk worm, the thread and fabric associated with Braintree's silk industry.

Venetian Bottles
Ariel Crittall
Oil on canvas, c.1994

Still life, donated to the Library by the artist. Ariel Mercer was born in1914. She studied painting, music and languages in Paris, and met and married John Crittall in 1936. She has been active in many aspects of community life over the years, and lives in Great Bardfield. Her autobiography 'My Life – Smilingly Unravelled' is published by Braintree Museum Trust, and can be purchased from the Museum's shop.

Abstract
Michael Rothenstein

William Michael Rothenstein (1908 – 1993),was the son of another celebrated artist, Sir William Rothenstein. He was one of the 'Bardfield Artists' (see entry under Great Bardfield, St.Luke & St.Cedd by Richard Bawden for more details of their activities). He became particularly well known as a printmaker, and wrote several books on the subject. In 1958 he moved to Stisted, where he lived until his death.

Braintree Museum
Manor Street, CM7 3HW

In addition to the external works listed here, the Museum collection includes many works by local artists.

For opening hours and more details call 01376 325266.

Memorial to Cyril Hammersma
Anne Schwegmann-Fielding
Mosaic pavement, 2002

A floor mosaic created to celebrate the local artist, Cyril Hammersma, and sited outside the Museum's 'Learning for Life' Centre. The design is from several of Cyril's "Squircle" drawings - a hybrid of square and circle. This work was funded by Hammersma's family, and Cyril's daughter, Berni Ross, a writer and artist herself, met with Schwegmann-Fielding to discuss the work of her father and the commission. As well as being an artist, Hammersma was a writer and inventor. Born in 1919 in London, he painted from an early age He served in the Royal Army Medical Corps 1939-45, and taught art to fellow prisoners in Stalag VIIIB. He lived locally with his wife and four daughters, and took caring jobs throughout his life to make ends meet. He died in 1994.

John Ray Memorial
Faith Winter
Bronze, 1986

Botanist, zoologist, theologian and traveller, John Ray (1627-1705) was the most distinguished British naturalist of the 17th century, and was born at Black Notley. Unveiled by David Bellamy the botanist 11th October 1986, the memorial was originally sited outside Barclays Bank in Bank Street, it was moved to its present position in the grounds of the museum in 1995.

Owl on Lamp
Anon
Market Place

Presented to Braintree by G. Courtauld, M.P., and originally sited above an animal drinking trough.

Circular Bench
Tim Ward
Steel, 2010
Little Square CM7 1UT

A unique steel, circular bench which celebrates the role of Crittall's Windows in the life of Braintree. The bench, commissioned by Braintree Local Committee's Living Landscapes Project to surround a London plane tree, was officially unveiled on Friday 12th February 2010 by special guest, The Hon Mrs Valentine Richardson - the only surviving daughter of the late Valentine G Crittall, who became Lord Braintree and was a former Chairman of the Crittall Manufacturing Company. The bench is inspired by the distinctive forms of Crittall windows and incorporates colour plates of images reproduced from the Crittall archive at Braintree Museum.

Sainsbury's Wall Panels
Steven Sykes
Cast concrete, 1980
External wall of Sainsbury's, Tofts Walk CM7 1XH

When Sainsbury's were planning their new Braintree supermarket on the site of the former Tofts Garage in the early 1980's, they commissioned eight sculptured wall panels from the late Steven Sykes (1914-99). They were carved in moulds of clay, and then cast with a special fine concrete. Each was divided so that it could be lifted and fixed and then coated with special resins to colour and protect them. The panels illustrate aspects of Braintree's heritage.

Memory Box
Lisa Temple Cox
Wood and found materials, 2011
George Yard Shopping Centre CM7 1RB

Commissioned by George Yard to commemorate its 21st anniversary. The box is encased in a showcase and sited in George Yard near the bandstand. Materials used in the box include archaeological finds discovered on the site before the shopping centre was built The work will include online links to spoken word recording of people's memories.

Mother & Child
Eric Gill
Carved stone, 1939
Leahurst Hostel, High Street, CM7 1LB

Leahurst, High Street, Braintree, a former district nurses' home of 1939, is designated as a Grade II listed building, and is currently used as hostel accommodation. It was designed by E. Vincent Harris for William Julien Courtauld, with relief statuary and lettering by the noted sculptor, typeface designer, stonecutter and printmaker, Eric Gill, (1882 – 1940). Gill was one of the outstanding artistic figures of 20th century Britain, and is still celebrated for his achievements, in spite of his controversial religious views and lifestyle. He is particularly known for his 'Gill Sans' and 'Perpetua' typefaces, and for his sculptures for the façade of the BBC's Broadcasting House in 1932.

Fountain
John Hodge
Bronze, 1937
Junction of High Street & St.Michael's Road

Probably Braintree's most noted landmark, and certainly one of the most photographed, is a bronze fountain featuring a young boy holding a shell with sea lions around the base. George Bartram purchased the plot of land where this fountain now stands in the 1930s, as he was concerned that the view of the church (which stands behind it) was obscured by derelict buildings. In 1937 Sir W.J. Courtauld commissioned the famous sculptor John Hodge to create the fountain and its surrounding square in memory of King George V.

Cellular
Michael Condron
Stainless steel, fused glass, 2010
Braintree Community Hospital, Chadwick Drive (off Rayne Road) CM7 2AL

Entrance artwork for the Braintree Community Hospital, opened in 2010. A Principal part of Braintree's heritage is the work of 17th century botanist John Ray who had a keen interest in the healing properties of plants. 'Cellular' highlights this legacy through the depiction of such plants identified by John Ray. Energy is represented by ray / wave shapes within the metal sculpture, set with vibrant glass pieces featuring microscopic cell images. Pupils of Tabor Science College collaborated in creating the design.

Bird Sculpture
Ptolemy Elrington
Recycled materials, 2010
Household Waste Recycling Site, Springwood Drive CM7 2YN

The birds are made from recycled metal cleared from the Waste Recycling Site before work commenced on the new facilities. This included corrugated metal sheets used for shoring up foundations, steel reinforcing mesh and various metal poles, including scaffolding poles to form the birds' beaks. The metal was cut and bent into shape, welded together and treated with rust control, primed and either powder coated or lacquered. Some of the birds incorporate a variety of brightly painted recycled car body parts and a motorcycle petrol tank is transformed into the woodpecker's head. They were made by Ptolemy Elrington, based in Brighton, who specialises in working with recycled materials. His work has received national media coverage including appearances on Blue Peter and The Richard and Judy Show. The sculptures aim to encourage recycling by showing how wonderful things can be done with material that would otherwise be thrown away. Essex County Council commissioned the birds to complement the new recycling facility as part of the 'Genius Loci' or Spirit of Place initiative, which is intended to raise the cultural profile of Essex, support creativity and improve communities.

Phoenix Rising
Tim Ward
Stainless steel & stone, 2009
Bailey Bridge Road

The phoenix was designed as a centre piece for new communal grounds that form part of a £9.5 million regeneration programme carried out by Home, one of the UK's largest providers of affordable housing. The idea for a phoenix came from Home residents who moved into the Oaks following completion of the first phase of 32 new properties. Residents worked closely with local artist Tim Ward of Circling the Square, a company specialising in public sculpture and environmental art projects.

Tabor Science College and Braintree Leisure Centre, Panfield Lane, CM7 5XP

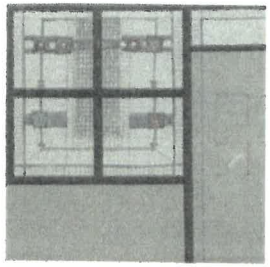
A total of six different artists and craftspeople were involved in the Tabor Science College and Braintree Leisure Centre 'Art in Archiitecture' project with Michael Brennand-Wood as Lead Consultant Artist. A significant aspect of the artworks is that while each is highly individual in style and content, they are linked in visual language to create an harmonious whole.

N.B. Access to internal works in the Leisure Centre is during opening hours, tel. 01376 552585. Additional works which are sited within the school are not generally open to the public.

Entrance Sculpture
David Watkins
Steel, 1992

David Watkins professor of metalwork and jewellery at the Royal College of Art, was commissioned to design the entrance sculpture. His idea was to create a sculpture which would conjure up images of being led visually through a series of hops and jumps and, finally with a large leap, to arrive at the main entrance. To create this dynamic and ryhthmic structure he used variable heights and bent twisted and conjoined sections of polished steel pipe. The work runs in a straight line horizontally across the frontage of the main building. David Watkins has carried out many commissions, including the design of the London 2012 Olympic medals.

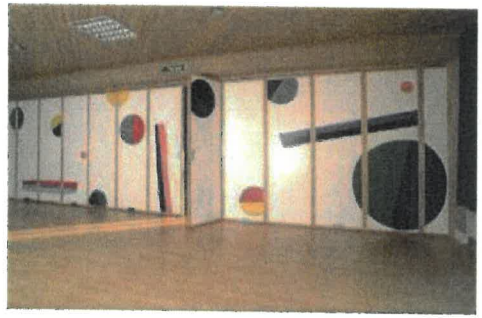
Glass Wall
Alisoun Howie
Stained glass, 1992



Forming part of the actual fabric of the building, the original leaded stained glass wall was designed by Alisoun Howie. Acting as a wall between the lounge bar and the first floor landing, the artwork is also a centre piece to this area of the building. Constructed from 16 panels the total width is six metres.

Screen Panels
Rushton Aust
Plastic laminated screen panels, 1992

The first floor of the sports and leisure centre contains a room used for both cafe and creche. To give this area a degree of privacy a folding sliding door screen was installed. Aust designed a composition of rich colour, rhythmic in its use of space and developing the spatial interest echoed in other artworks throughout the building. The design runs horizontally across plastic laminated screen panels, with each shape individually cut and set into a white ground to produce a flat, easily maintained surface.



Braintree War Memorial
George Drinkwater
Portland stone obelisk, 1926
Braintree & Bocking Gardens, Bocking End, CM7 9AE

Sidney Courtauld donated the Braintree and Bocking Public Gardens, originally the grounds of his home, to the people of Braintree in 1888. The war memorial was added to commemorate local casualties of the Great War, and is sited on the perimeter of the gardens, facing the road.

St Peter
John Doubleday
Bronze relief, 1997
St Peter's Church, St.Peters-in-the-Fields, CM7 9AR

The most recent addition to the Church is a bronze sculpture of St. Peter which hangs on the north wall. The bronze which is over five feet tall was a gift to the Church from a former vicar, Father Trevor Diaper, to mark its centenary. It was dedicated by the Right Reverend John Perry, Bishop of Chelmsford, in December 1997.

Doorknobs & Climbing Plant
Sarah Sabin
Porcelain and aluminium, 2009
Greenfields Community Housing HQ, Century Drive, Braintree

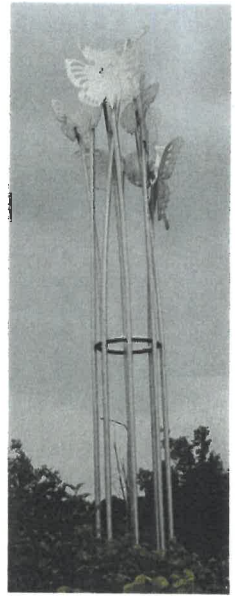
Permanently sited commission for the new Greenfields H.Q in Braintree, Commissioned by Greenfields Community housing and Richard Partingdon architects. Over 5 metres high, the entrance artwork comprises 864 porcelain doorknobs with images fired into them, and the 'Climbing plant' artwork is intricately cut from aluminium. Both visible over 2 floors of the building, the artworks were developed with community engagement, where hundreds of images, objects, mementoes, and details from peoples' homes were documented. The doorknobs represent the entrance into the home, and out into the community. The climbing plant depicts the continuing growth of the community and its connections and branches, with stories and memories intertwined and embedded.

Totem Poles
Ben Platts-Mills
Carved wood, 1999
Station Road, at Entrance to John Ray Park by the end of the 'Flitch Way'

Children from years 5 and 6 of John Ray Junior School took part in a workshop at school with sculptor, Ben Platts-Mills, and landscape architect, Jenny Claydon producing drawings and clay models for Ben to use as the basis of 2 massive wooden sculptures at the entrance to John Ray Park nearest Braintree town centre. The children's designs were carefully and cleverly transformed by the sculptor into highly successful features. Local naturalist John Ray, after whom both the school and park are named, figures on one of the sculptures. Future plans for the area include the construction of a path and cycleway leading from the Flitch Way between the sculptures and across the adjacent field to the River Brain and beyond. When the cycleway network is complete, the sculptures will be seen as features not only of a major local landscape but also of a long-distance cycleway network linking Bishops Stortford, Braintree, Witham, Colchester and Maldon. As land on which one of the poles stands has been sold for housing development, they will be re-located, and an interpretation sign with seating areas and play and fitness equipment are also to be added by Braintree District Council.

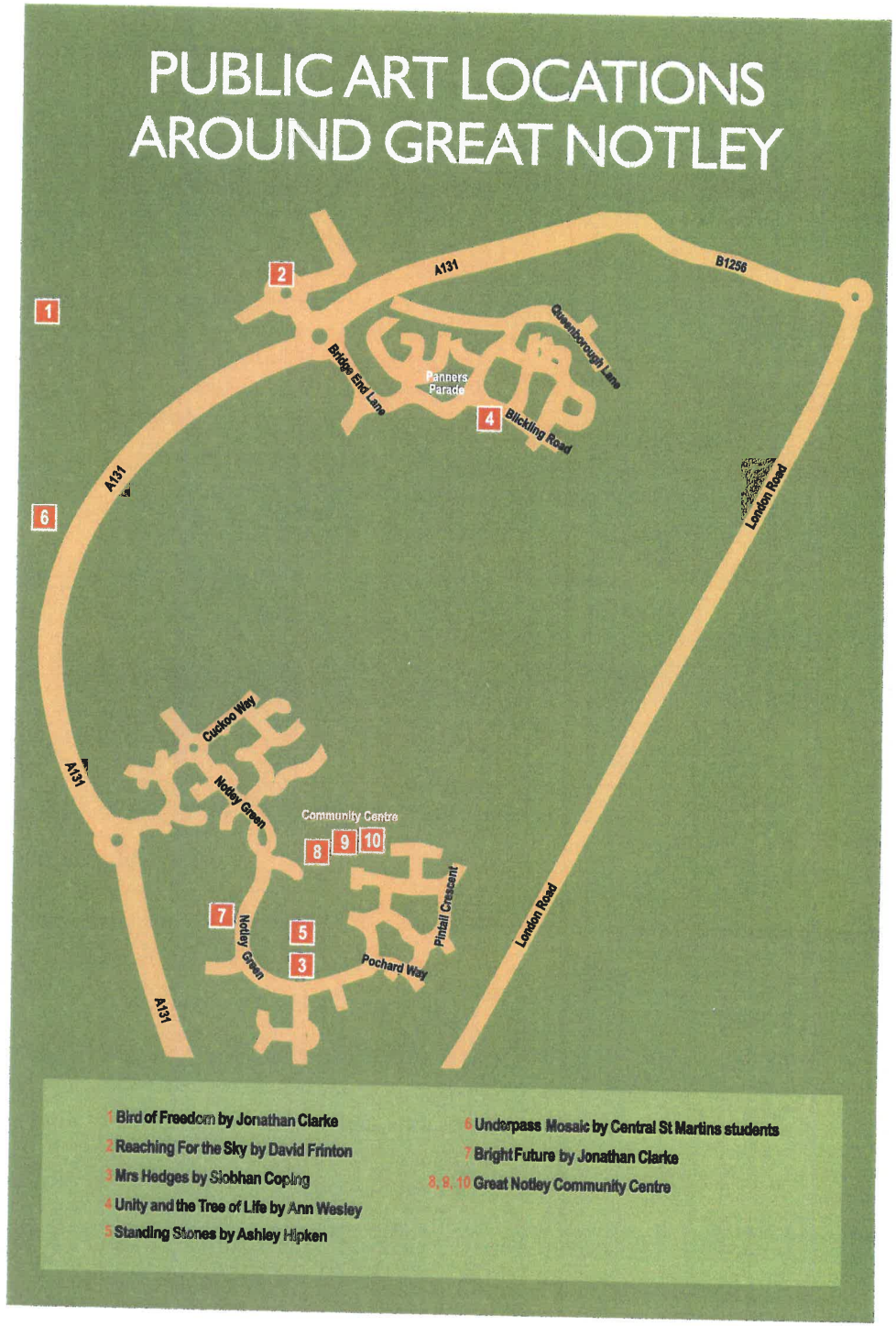
Butterfly Sculpture
Tim Ward
Stainless steel, 2006
Meadow Park, off London Road, CM7 1TD

This seven metre high gateway sculpture was created by Tim Ward from Circling the Square for the new housing development 'Meadow Park'.The sculpture draws on references to John Ray, with a group of butterflies cut from stainless steel, and is positioned on the route Ray once walked to school. All roads within the new estate are named after butterflies.



Park Entrance Railings & 'Pirn' Bollard
Gary Thrussell
Metalwork, 1999
Rose Hill Entrance, John Ray Park (located at the original site of the Courtaulds' Building)

Children from Chapel Hill Junior School came up with their own designs for celebrating their local history 'on the ground'. Their designs celebrate Courtaulds' association with Braintree as well as metalworking in general. The children participated in workshops held at Braintree Museum and in their school working with craftsman-metalworker, Gary Thrussell and Jenny Claydon, the landscape architect working on the development of John Ray Park at Braintree District Council. Gary attended Chapel Hill school as a pupil and his mother was also a mid-day assistant there. Based on one of the children's designs, two unique metal panels were created showing 'thread' held on a shuttle being 'woven' through a 'warp' of rods. A 'pirn', which would have held thread in the shuttle, was drawn by another child at the workshop and Gary created a huge 'pirn' to form a bollard.


PUBLIC ART LOCATIONS AROUND GREAT NOTLEY
A131
B1256
Queenborough Lane
Bridge End Lane
Panners Parade
Blickling Road
London Road
Cuckoo Way
Notley Green
Community Centre
Pintail Crescent
Pochard Way
1 Bird of Freedom by Jonathan Clarke
2 Reaching For the Sky by David Frinton
3 Mrs Hedges by Siobhan Coping
4 Unity and the Tree of Life by Ann Wesley
5 Standing Stones by Ashley Hipken
6 Underpass Mosaic by Central St Martins students
7 Bright Future by Jonathan Clarke
8, 9, 10 Great Notley Community Centre

Great Notley Garden Village

Great Notley Garden Village, established on farmland south of Braintree during the 1990s, incorporates a comprehensive programme of public art which gives character and interest to the development

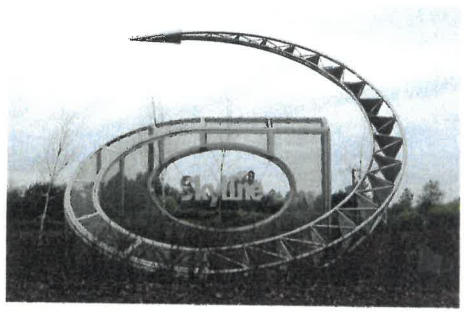
Bird of Freedom
Jonathan Clarke
Steel and aluminium, 2000
Great Notley Country Park CM77 7FS

A giant sculpture of a kestrel .The bird of prey dominates the skyline at the Discovery Centre in Great Notley. East Anglia-based sculptor Jonathan Clarke was commissioned to create the work in a partnership between developers Countryside Properties and Braintree District Council. Clarke was chosen to produce an inspirational piece of work which embodied the spirit of freedom, wildness, adventure and excitement which is the hallmark of the nearby Discovery Centre and 100 acre country park.

The Bird of Freedom, which stands at 2.5m high with a 15ft wingspan is a kestrel which can be seen from afar as it sits atop the highest point between Great Notley and the coast. The sculpture was constructed from three-quarters of a tonne of steel and aluminium. The plinth features scenes from nature designed by local schoolchildren. It was originally installed in 2000, and has become a much loved symbol of Braintree. Unfortunately the sculpture was stolen in 2007, and the artist made a replica, which was installed in 2008.

Reaching for the Sky
David Fountain
Steel, 2011
Entrance to Skyline 120 Business Park

Sited at the entrance to the Skyline 120 employment park at Great Notley . An aspirational piece by David Fountain, it symbolises business moving forward and 'reaching for the sky'. Its form mixes architectural steelwork and landscaping to endorse the development's green credentials.



Mrs. Hedges
Sioban Coppinger
Bronze and cast re-enforced concrete, 1994
Opposite the village ponds, next to 17 Great Notley Avenue, CM77 7UW

Mrs Hedges is a bronze sculpture of a woman who is a hedge sitting on a bench - or a hedge who is a woman - depending on your point of view. Her shopping is underneath the bench - it's been there so long her roots have grown up round it. The work represented a new direction for the artist in the field of public sculpture. Although still figurative, it echoes Sioban's more personal studio work, in which she often returns to an exploration of the relationship between man and nature.

Commissioned by Countryside Properties, "Mrs Hedges" sits on the stone bench in the gazebo opposite the village ponds. She is a life-sized lady inspired by pagan folklore of the Green Man - she's part woman, part hedge, sculpted in 3/4 tonne of patinated bronze.

Unity, The Tree of Life
Ann Wesley
Cast Iron, 1999/2000
Opposite entrance to Notley Green Primary School, Blicking Road, CM7 7ZJ

Also known as the Panner Hand Sculpture it is dedicated to the memory of John Ray. It was installed in 1999/2000. It symbolises the coming together of the two parishes that became Great Notley Parish as portrayed by the schoolchildren's handprints on the higher vertical elevations. It is situated next to the entrance to Notley Green Primary School - Britain's first sustainable primary school. Cast at Rayne Foundry.

Standing Stones
Ashley Hipkin
Carved stone, 1995
The Village Green

36 semi-mature English oak trees encircle the village green and provide the setting for a sculpture by Ashley Hipkin. Nine standing stones have been set in a circle around the green, each bearing a single word of a proverb from John Ray's "A Collection of English Proverbs."

John Ray (1627-1705) is renowned as 'The Prince of English Botany' and lived in Black Notley, close to Great Notley Garden Village. His books have had a lasting effect, notably his theory of environmental influence, which Charles Darwin developed further in his "The Origin of Species by means of Natural Selection." A walk around the village green will reveal the proverb "Take Time, When Time is, for Time will Away." Installed in 1995.

Rural Scenes
Central St Martins School of Art & Design (students)
Mosaic tiling, 1999
Subway to Country Park from Great Notley Village Centre

This tiled wall was commissioned for the subway, which makes a safe, easy link to the Country Park. Designed by students from the Central St Martins College of Art and Design, The tiles depict a variety of rural scenes and very much brighten up what would otherwise be a gloomy approach to the Country Park.

Bright Future
Jonathan Clarke
Metal & timber, 1997
The Village Square, Great Notley

The Village Square is home to a sculpture by Jonathan Clarke, working with Archer Boxer Partners Architects, of a roman military family set up high on timber plinths. It celebrates Braintrees' links to Roman times, such as the nearby London Road which dates from this period. The military figures are mounted on timber plinths as symbolic guardians of the village centre. The sculpture was sponsored by Tesco.

Great Notley Community Centre CM77 7US

The Community Centre was purpose built for the residents of the new Garden Village, and is situated on the north of the Village Green. It incorporates three art works.
NB access to interior works is limited.

Roof Crest
Gary Thrussell
Stainless steel, 1997

The Centre's distinctive roof is enhanced by a decorative ridge cresting by local metalworker Gary Thrussell, which celebrates the work of local naturalist John Ray by depicting a wide variety of flora and fauna.

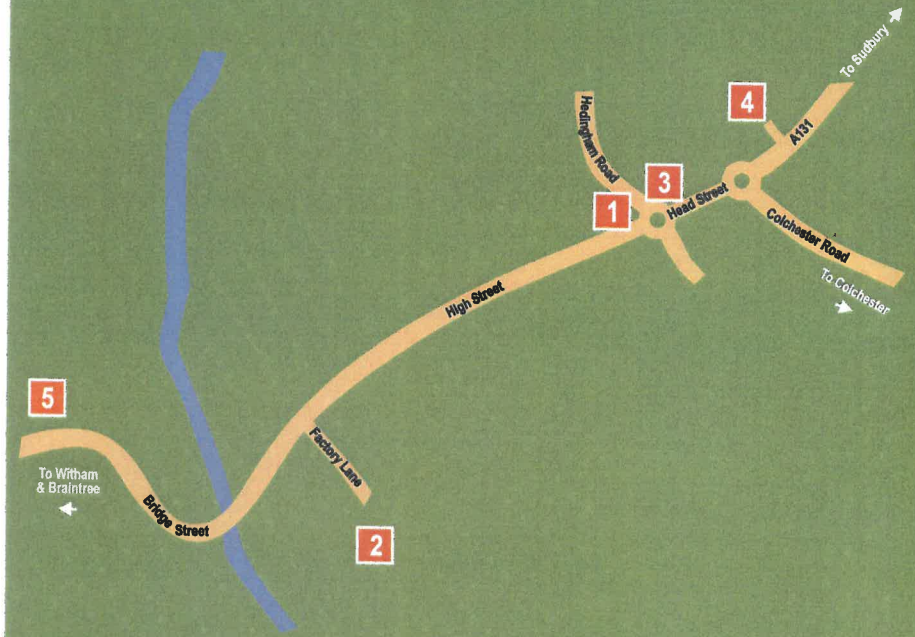
Hall Floor Tiles
Kitty Connolly & Jason Boatswain
Ceramic tiles, 1996

The entrance foyer incorporates a ceramic floor designed by Kitty Connolly and Jason Boatswain, who were then students at the Central St Martins College of Art and Design.

Wall Mural
Anne Wesley
Coloured cut wood, 1996

Like the external roof crest, this decorative panel takes the work of local naturalist John Ray as its inspiration.

PUBLIC ART LOCATIONS AROUND HALSTEAD



1 Drinking Fountain
2 Interpretation Panel by Gary Thrussell and Lisa Temple-Cox
3 Mosiac Cross by Peter Harrington
4 Bench by Anthony Lysycia
5 Brewers Gate by Paul Margetts

HALSTEAD

Drinking Fountain
Anon
Carved Stone, 1887
Top of Market Hill

Ornate stone drinking fountain on a circular plinth, incorporating two fountains with bowls in shell recesses with projecting keystones. String courses and patera. Pediment top with acanthus cornice and foliate panels on east and west sides. Presented to Halstead by George Courtauld to commemorate Queeen Victoria's Golden Jubilee. Grade II listed.

Interpretation Panel
Gary Thrussell & Lisa Temple Cox
Metalwork & glass, 2005 (glass section removed and now located in Halstead Library)
Riverbank, Halstead (near the Townsford Mill Antiques Centre)

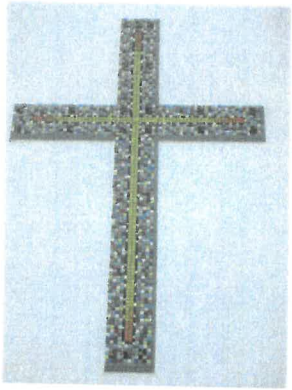
Riverside Living Project interpretation panel for the riverbank in Halstead. Informed by workshops with Colchester and Braintree Gateway, and in consultation with Colchester and Braintree Museums services, River Colne conservation group, Mencap, and PORTAL Essex. Gary & Thomas Thrussell were commissioned by Colchester Museum and worked with Joanna Gray on this piece. It was started as a collaborative piece with Artist Lisa Temple-Fox but unfortunately due to vandalism Lisa's glass panel is now located in Halstead Library.

Bench
Anthony Lysycia
Carved English oak, 2009
Mill Green, off Mill Chase, Halstead, CO9 2GF

Created for the new housing development by Knighton Homes, the bench is carved from English oak and burnt to darken the wood. The bench features pattern detail with local flowers and fauna sourced from Mill Green by the artist, as well as referencing the railway carriage which was once nearby, and stands on a wooden platform of the same darkened wood.

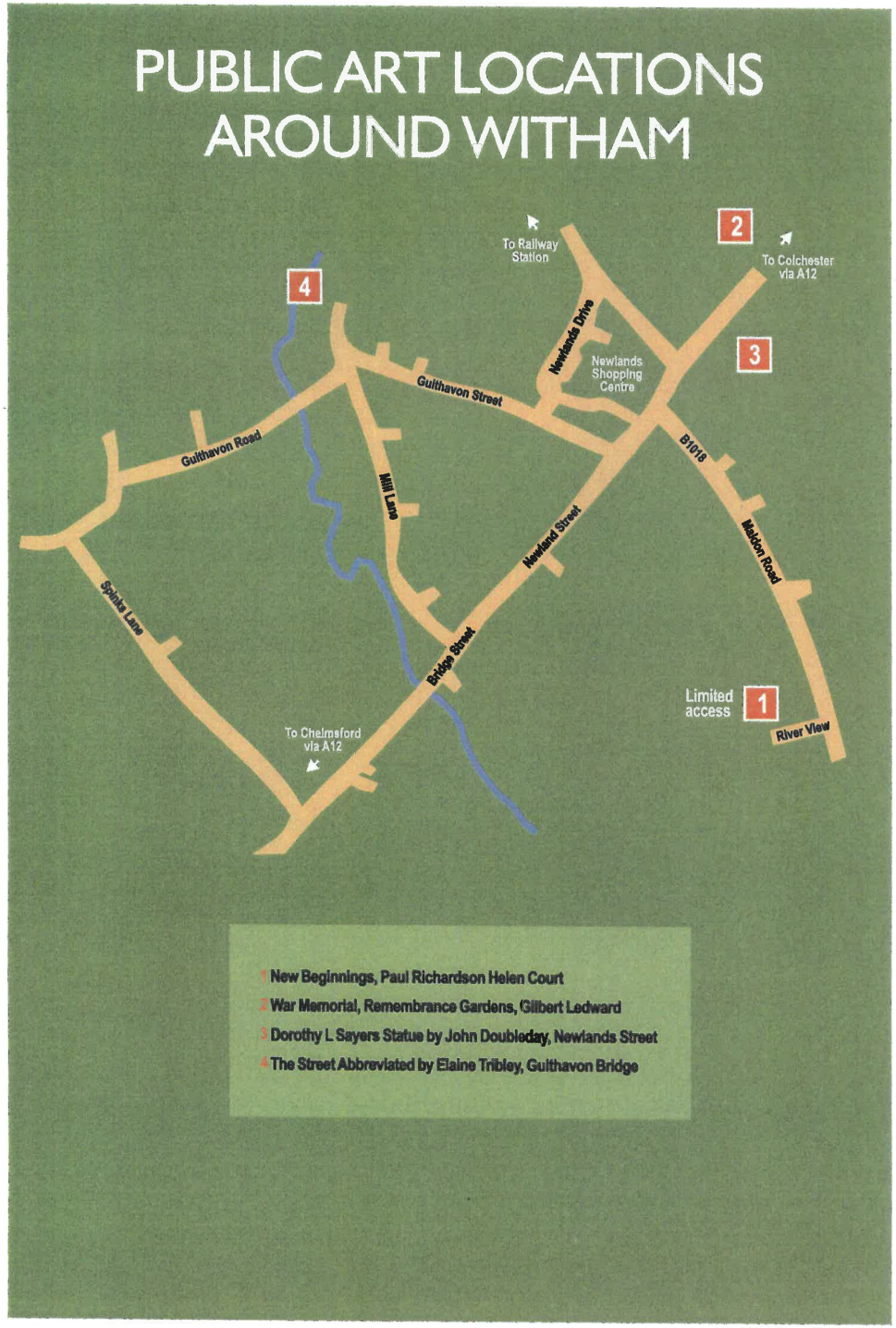
Mosaic Cross
Peter Harrington
Mosaic tiles, 2010
Halstead Baptist Church, Hedingham Road, CO9 2DA

The cross, completed in September 2010, was a project involving all members of the Church, and is now displayed on the front of the building.



Brewers' Gate
Paul Margetts
Steel, 2006
Adams Maltings, Trinity Street, Halstead CO9 1GB

Two steel columns decorated with motifs relating to the former use of the site as Adams Brewery, plus gate to the rear of the site.



WITHAM

New Beginnings
Paul Richardson
Steel, 2010
Helen Court, Riverview, off Maldon Road

Sculpture commissioned by Hanover for a new residential home in Witham. The artwork, based on a giant Faberge egg, is situated in the courtyard area, and references the new beginnings residents make when they move into their new homes in Helen Court.

Witham War Memorial
Gilbert Ledward
Stone & metalwork, 1920
Remembrance Gardens, Newland Street, (at the junction with The Avenue)

A War Memorial to those of Witham that died in the Great War (1914-1918) was erected in 1920. This was subsequently added to with those that died in the Second World War (1939-1945). Ledward produced a number of memorials between 1920 & 1926, most notably the Guards' memorial in London. Others were at Abergavenny, Stonyhurst College, Blackpool, Harrogate & Stockport. Witham would have been his earliest memorial, along with one that same year for Heddon Court School in Hampstead.

Dorothy L. Sayers
John Doubleday
Bronze, 1974
Freebournes Court, Newland Street, CM8 2BL

The Statue was commissioned by The Dorothy L. Sayers Society, planning permission was granted by Braintree District Council on 15th March 1993. The designer was the internationally renowned sculptor John Doubleday, who lives at Great Totham. An interview with him appeared in the Braintree and Witham Times of 15th September 1994. The statue was cast at the Art Bronze Foundry in London, and unveiled on 16th September 1994. The statue was dedicated by Rt Hon and Rt Rev'd Lord Runcie, the Society's Patron, and unveiled by Dr Barbara Reynolds, friend and biographer of Dorothy L. Sayers. In her speech she presented the statue to the town of Witham. The ceremony was reported, with photograph, in the Braintree and Witham Times of 22nd September. Dorothy L Sayers was one of the first women to receive a degree from the University of Oxford. She was most famed for her detective novels featuring the characters Lord Peter Wimsey, Harriet Vane, and Montague Egg, but she was also a successful playwright, noted theologian, and scholar of Dante's poetry. She moved to Witham in 1929 after her marriage to Arthur Fleming, and lived in Newland Street until her death in 1957.

The Street Abbreviated
Elaine Tribley
Grit blast concrete, 2010
Guithavon Bridge, Guithavon Road

Newland Street has a rich variety of historic buildings scattered along its length, The new Guithavon Road bridge features a small selection of these historic buildings, condensing centuries of histories. On the traffic side the words of Horace Walpole, the 4th Earl of Orford, written after passing through Witham in the 18th century, are engraved into the concrete, shaping to echo the winding river beneath.

COGGESHALL

War Memorial
J.L. Watts
Granite & bronze, 1920
Recreation Ground, East Street, (formerly Starling Leeze)

Coggeshall's grey granite war memorial, topped by a bronze winged figure of Victory, stands in the recreation ground, and on it are the names of the Coggeshall men who never returned to their homes from the two World Wars. The public recreation ground in which it stands is itself part of the memorial, as the land was bought by public subscription after the Great War, and designated as a recreational green space in perpetuity as a memorial to those men of Great and Little Coggeshall who made the supreme sacrifice. The War Memorial itself, facing East Street, *was* designed and made by Mr J. L. Watts of Colchester. The whole scheme cost about £1200 in 1920.

Coggeshall Landmarks
Women's Institute, local members
Textile banner, 2000
St Peters Community Hall, Stoneham Street, CO6 1UH

Created by members of the local Women's Institute, the banner is appliquéd with embroidered designs showing Coggeshall landmarks and buildings, and was constructed to commemorate the millennium. It now hangs in the foyer of the Community Hall, where it can be viewed when the Parish Council Office and/or the Hall itself are open. Tel: 01376 561391.

As it Was : Coggeshall Town Centre
J.B. Nichols
Drawing, 2000
St Peters Community Hall, Stoneham Street, CO6 1UH

Large drawing, depicting a panorama of central Coggeshall, donated to the community hall by Mr. & Mrs. M Stevenson in August 2000.

N.B. As it is sited within the main hall, access is limited. Tel:01376 561391.

Commemorative Tile Panel
Eileen Wigley
Handmade tiles, 2000
Coggeshall Library, Stoneham Street, CO6 1UH

Commemorating aspects of Coggeshall's history, the panel was designed and made with assistance from children at St.Peter's primary school, Coggeshall, to illustrate aspects of local history and life. Each child in the school made a decorated tile; the youngest made those around the frame as 3D self portraits, and the overall design of this border replicated the decorated Bressumer beam construction on some of the old local timber houses. Coloured glass was melted to suggest Coggeshall's rivers and church windows, and lace was dipped in clay slip to represent the lacemaking industry. Some tiles were made in the mediaeval encaustic technique, with gouged out channels in red clay filled in with white clay to create the design. N.B. available to view during library opening hours. Tel: 01376 561962.

AROUND THE RURAL COMMUNITIES

GREAT BARDFIELD

St. Luke & St. Cedd
Richard Bawden
Engraved glass, 2004
Church of St.Mary the Virgin, Braintree Road, CM7 4RN

Richard Bawden, designed two engraved glass panels for the doors to the church bell tower as a memorial to his parents, Edward & Charlotte Bawden, two of the 'Bardfield Artists'. They feature St. Luke, patron saint of artists and St. Cedd who brought Christianity to Essex. Great Bardfield became well known from 1930-1960 as the centre for a group of English artists. Edward Bawden and Eric Ravilious were the first to arrive, living in Brick House, and John Aldridge lived in Place House. Bawden and Aldridge collaborated on a series of wallpaper designs before the 1939-1945 war, and Ravilious produced many fine engravings for books and a series of designs of domestic china for the Wedgewood Company. Bawden became an expert in lino-cuts, and he was in great demand to produce end papers and covers for books, as well as posters, whilst Aldridge concentrated on oil painting. Sadly Ravilious, a war artist, was reported missing in action. After the war the painters George Chapman, Walter Hoyle and Michael Rothenstein arrived and the community was further increased by Audrey Cruddas, a designer of sets and costumes for the theatre, Marianne Straub a designer of textiles, and Bernard and Sheila Cheese (Robinson), designers of lithographs and posters. In 1951 as part of the Festival of Britain Aldridge, Bawden and Rothenstein opened their studios to the public, and this was so successful that nine artists in the village mounted their own exhibitions in 1954, 1955 and 1958, attracting large crowds from London. The exhibitions then ceased, and gradually the artists moved away and a momentous period in the life of the village was over. Richard Bawden, born in 1936, is a noted painter, printmaker and designer in his own right, with work in many important public collection. He lives and works in Suffolk.

TOPPESFIELD

Mosaic Panel
Glynis Hughes & Liz Pottinger
Mosaic, 2003
Village Hall, Church Lane, CO9 4DR

Community project involving the school, the W.I, the over 70s group, the mother & toddler group and the Youth Club, each with a different section of the overall design. Part of the project also involved holding an Open Day in the Village Hall where other local people dropped in to work on the mosaic panels. Produced as result of a Braintree District Arts Council initiative, and funded by the National Lottery 'Awards for All' fund and Essex County Council, the project involved enabling the groups involved to create a design celebrating the group's activities or what the village meant to them. The final designs were made into five individual mosaic panels which were hung on the outside wall of Toppesfield Village Hall, where the villagers had raised funds for an extension to house the Post Office and Store.

SIBLE HEDINGHAM

Ornamental Railings
Gary Thrussell
Steel, c. 2005
Riverside Walk

Sculpted safety barrier, part ornamental railing, part sculpture, replacing a wooden rail, installed at Sible Hedingham's riverside walk. Commissioned by Sible Hedingham Parish Council, and handcrafted from steel, the rail has a river themed design with two sculpted fish, a roach and stickleback, bulrushes and hops. The design was arrived at in consultation with the Parish Council and local volunteers.

RAYNE

Milepost – Millennium Time Trail
Andrew Rowe
Cast iron, 2000
Flitch Way, next to Rayne Station Centre, Station Road CM77 6RX

The old railway line through Rayne is now part of the Flitch Way (linear) Country Park and is also National Cycle Network 16. Just beside the Rayne Station Centre, is a "Rowe Type" Milepost (designed by Welsh artist Andrew Rowe) giving distances to places along the route and a circular disc. This is part of something called the "Millennium Time Trail" - a complex series of puzzles that you can solve by taking 'rubbings' from different mileposts. The Time Trail, including discs, was devised and designed by Charlie Harrow.

PANFIELD

Bird Bath & Gothic Seat
Peter Harrington
Ceramic and mosaic, 2003
Thistledown Recreation Ground

This community project was to design, make and install a ceramic bird bath and mosaic gothic seat, for a village open space, with children and adults from Panfield. It was a Braintree District Arts Council initiative, funded by the National Lottery Awards for All scheme and Essex County Council. The seat features a mosaic back with dove motif, whilst the bird bath is ornamented around the top with ears of wheat and around the base with casts of the feet of children who were attending the local playgroup at the time.

WHITE COLNE

Weathervane Geese
Rod Fender
Iron & wood, 2006
White Colne Meadows, off Bures Road, White Colne

This art feature was designed to the village requirements by Rod Fender of Black Forge Art, and was installed in April 2006. The weathervane was made to sit alongside the beacon, and it was commissioned to show the direction of the wind but without the traditional format of cross and letters.

EARLS COLNE

Atlas
Paul Margetts
Mild steel, 2003
Massingham Drive, Earls Colne (Old Atlas Works site)

A sculpture of Atlas holding up the Earth was designed for the old Atlas Works site in Earls Colne. The site has been transformed from a derelict factory that produced agricultural machinery into a modern housing development. The sculpture is 5 metres high and fabricated in mild steel. The commission was made possible through co-operation between Braintree District Council, Earls Colne Parish Council, George Wimpey Limited and East Anglian Renovations. Two benches were designed as part of the commission. The design was based on the blades of chaff cutters that used to be made at the works. A 600mm high model was made as part of the design process and presented to the planners prior to fabrication of the sculpture. Paul Margetts undertook all aspects of the commission from design through to installation.

FEERING

Runner beans on tripod
Peter Baker
Painted metalwork, 2005
Junction of Bridge Meadow and Feering Hill

Created to enhance the open, grassed area adjacent to the new housing development at Bridge Meadow, the work depicts runner bean plants climbing up a cane tripod.

BLACK NOTLEY

Tree Stump
Peter Harrington
Mosaic, 2005
Witham Road

Celebrating the tercentenary of the celebrated naturalist John Ray, and installed on the site which was once the garden of his childhood home. The design takes the form of a large ceramic tile mosaic tree stump, including insects and fauna. Commissioned by Black Notley Parish Council.

CRESSING TEMPLE BARNS

Millennium Sundial
Ray Brooks
Carved bricks, 2001
Cressing Temple Barns, (on the grass area to the left of the path as you enter the site from the main entrance area) Witham Road CM77 8PD

Ray Brooks worked with hundreds of Essex people to create a Millennium Sundial as part of the Essentially Essex art workshops at the 2000 Cressing Temple Festival. This is an 'analemmatic sundial', which is based on the elliptical orbit of the earth around the sun. On the date path the months of the year are inscribed in the bricks. You stand on the current month and your body casts a shadow to the correct time of day.

The Story of Cressing Temple
Eileen Wigley
Oil pastels, 2000
Cressing Temple Barns, (displayed in the café) Witham Road CM77 8PD

Visitors to Cressing Temple during Essex Food Fair and Cressing Apple Day 2000 were encouraged to participate in this large Bayeux tapestry- like story of the Cressing Temple site. This was a 'Big Draw' project, and the public were invited to add their drawings of subjects illustrating four different historical periods. The work is displayed in the cafe area at Cressing Temple Barns, above the doorway.

N.B. Access to Cressing Temple is only during opening hours (entrance fee payable). Tel: 01376 584903.

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